4-1975

The Eye

APRIL 1975

`Too Slick to Wipe My Ass!´

The recently published SFAI College Bulletin for 1975-76 has been described as a cheap travel brochure, a trashy rock music magazine, sleazy, a religious tract, the turquoise disaster, junk mail, and too slick to even wipe my ass on. As a student at SFAI, I resent the image it presents as inaccurate and lacking in taste. I am offended by the school advertising itself with an aesthetically offensive, trashy publication, and beleive that any prospective students will be misled by its slickness into thinking SFAI as a school is as shoddy as its Bulletin.

I understand the purpose of the Bulletin to be twofold, first as source of concise administrative information, and second as an indication of the school's atmosphere and attitude. Blatantly lacking in this year's effort are the faculty biographies, and examples of student and faculty work, both essential to an understanding of an art school. Rather there is a photograph of the Mark Hopkins mansion and a description of what SFAI was in the 1890's, and a babbling statement of purpose.

> "Our work in the fine arts utilizes our hundred years tradition for the purpose of continual creation on the living edge of contemporary art. Our resources of people, spaces, things and location are the essential elements of our creative strength." (Page7)

The Bulletin is difficult to read. The awful blue is offensive enough on the cover, but in the outdated convention of a photograph under type it creates headaches. The bold-face type is not dark enough to set off the headings from the content of the paragraphs, resulting in confusions like:

> "Store a wide variety of supplies" (page15)
> "Further work in scupture students"

The application for admission is confusing and will be difficult for the Admissions people to handle. At the expense of being efficient, it is consistent with the design of the publication, which seems unnecessary in a page designed to be torn out. The calendar is equally consistent with the format, unfortunately it is necessary to read two versions of it.

The photographs included give no real description of the schools appearance or location, and no indication of the work of the photography department. They are neither interesting nor informative.

Most important is the atmosphere the Bulletin has, which I feel to be disrespectful of what SFAI is. We are not a school of slick designers and advertising nonsense. If our business is the fine arts, then certainly we can demonstrate our abilities in the Bulletin, encouraging other serious students to join us. I resent my tuition money paying for a trashy design and obscure information, and I fear the kind of student attracted by it.

Alison Miller

If you have an opinion about the Bulletin, please express it to Helene Fried.

SUMMER SESSIONS AT SFAI

Feminist Art Program at SFAI

The Feminist Studio Workshop, in cooperation with the San Francisco Art Institute, will offer a Feminist Art Program from July 28—August 22, 1975. This intensive month-long program is open to all women eighteen years of age or older, and will provide them with the opportunity to learn and share together, to connect their personal experience to their common experience as women and as people in the world, and to express their thoughts, feelings and insights in creative work.

The program will be limited to 30 students and will meet five days and three evenings per week, with optional weekend work as well. The program will carry three course credits or 12 semester units, students may register on any of the regualr summer registration dates, June 3, June 30 and July 28, from 9 am to noon; the tuition will be $830.

During each week, discussions, group and individual projects, lectures and daily small-group consciousness raising seesions, will focus on the investigation of a broad theme such as ***Self-Images, Self and Society, Being Independent as a Woman and an Artist.*** In the small groups organized by the teaching staff, each woman will be given the opportunity to share and explore her personal feelings as they relate to the topics. This material will provide the content which we will transform through a variety of art-making processes. Performance, indivdual efforts in diverse media, and collaborative visual statements will culminate in a large environmental exhibition and series of performances open to the public.

The weekly schedule will include the following activities:

WEEK ONE: ***Self-Images:*** Self-Image as a woman, Sexuality in Art, anger and Women, and self-Image as Creator. Special evening events include slide lectures by Arlene Raven, Ruth Iskin and Suzzanne Lacy on Self-Images in Art and Womens Sexuality in Art; presentations by Eleanor Antin, performance artists and Deena Metzger poet and novelist.

WEEK TWO. ***Self and Society:*** Mothers, Fathers and Patriarchial Institutions: The Family, Childhood and the Schools, the Art Scene. Projects involve a group project on diagramming the self in relation to one's environment.

WEEK THREE: ***Being Independent as Women and Artists:*** Becoming productive, Being an Artist: Commitment to Self, Commitment to others, and ways to make that commitment viable. ArtWorkshops will concern themselves with the creation of Self-Images of the Future.

WEEK FOUR. ***Preparation for public presentation of material developed in the workshops.*** Consciousness raising topics of self-presentation through work, workshop on self-documentation, and several days of intensive, full-day work toward the preparation of an exhibition of the results of the program. At the end of this week an Open House will be held for the public to view the work produced during the month.

The Feminist Art Program at the San Francisco Art Insititute will be coordinated by Ruth Iskin, Suzzanne Lacy and Arlene Raven. Further inforamtion, including a detailed weekly schedule may be obtained form the Admissions Office at the San Francisco Art Institute, 800 Chestnut St, San Francisco, 94133, (415) 771-7020.

Ascott

As of June first, Roy Ascott will be taking Fred Martin's place as Director of SFAI.

Roy Ascott is a working artist (sculptor/painter) who has long been involved in progressive art schools. He was born in Bath, England in 1934, studied and later taught with Victor Pasmore and Richard Hamilton at Kings College, Newcastle on Tyne. He moved to London in 1960 and while having his first major one-man show at the Molton Gallery in 1961 he was asked to set up an entirely new department at Ealing School of Art in London. He brought into the school some of the best young artists then working in England and collectively they developed an art school situation which subsequently has had a profound effect on ideas in art and art schools in the United Kingdom and elsewhere. Such artists as Brian Wall (now at Berkeley), Harold Cohen (now at San Diego), the American painter R.B. Kitaj, Bernard Cohen (who was here recently) and Anthony Benjamin (who has shown in the Bay Area) were involved with Ascott in these developments.

Ascott continued to teach art in England through the sixties, in Suffolk and the Midlands as well as the Slade, and other London Art Schools, while showing his work regularly in London (the Hamilton Galleries, Angela Flowers) and Paris (Suzanne de Conninck). Apart from some ten one-man shows he has been represented in group exhibitions in the United States and Canda, France, Germany, Spain, Sweden, the U.K. and Holland.

He has been a visiting artist and guest lecturer in various art schools and universtities across North America and worked for a period in the early seventies as the director of the Ontario College of Art in Toronto. He was given a retrospective exhibition of his work at Quelph University, Ontario in 1972.

In 1973 he went to England for a year to work in the West country, and at that time did some teaching at St. Martin's School of Art and the Central School of Art sculpture department in London.

He returned to America last fall to teach at the Minneapolis College of Art where the faculty elected him Chairman of the Fine Art Division.

Various references to his work, and articles by him or about him have been published in Art International, Studio International, Art Forum, Arts Review, Cambride Opinion, Cybenetica, etc.

Roy Ascott with his wife Liz and three children, will be settled in the Bay Area by June.

Sabotage!?

This issue of The Eye was delayed repeatedly for a number of reasons, most of which are too lengthy too go into here.

The most devastating was when someone broke into the print shop and destroyed the mechanical for The Eye, general trashing and throwing things about. Fortunately there was no real damage to any equipment or to any person. Curiously, The Eye seemed to be the target of it all.

Could this have been the work of the administration in reprisal for the article about the College Bulletin? They were aware that it was being published. . .?

Ira Durant

There is a new Financial Aid Director in Diane Harsh's office — Ira Durant.

Warning!

Students who park in Brett Harte Terrace (small alleyway directly across from the door at the bottom of ramp) are subject to slashed or deflated tires, The residents of the street have only four legal parking spaces for twenty-seven living units and resent student intrusion.

Three Journal Pages

i'll find out about diogenes eventually.
the way glass cracks records its energy.
graphite/paper-glass/cracks.
anyway, there isn't much artistic merit to writing in a journal but it's nice to get things done. if diogenes discovered volume displacement in a bathtub, did he also discover levitation? who was it who slashed their wrists in a hot bath? roman suicide? is that levitation?
i should make some bouys.
a friend of mine was painting in the art institute one night while a painting class was having a party. she was drinking a cup of coffee while she was working. at one point she thought someone had put gin in her coffee. she had taken a big gulp. it turned out to be paint thinner. they say painting is a dead art
i recently started a piece called "zero percent" in which i abstaint form alchohol and other drugs not including tea and coffee from 2-1-75 to 2-1-76. am also working one called "zero cut" in which i don't cut my hair above the ears from 1-1-75 to 1-1-76 and one called "zero smoke" (indefinite extension) in which i don't smoke tobacco from 9-74 to infinity. i used to chain-smoke, drink, get loaded and cut my hair all the time. extremism is the only way to go.
i guess i'm interested in unadulterated conciousness with as few crutches as possible. i want to get as far removed from material dependencies as possible. i've been trapped too many times wh4n i've been loaded. seems like that's when all the bad stuff happened to me.
i've been bored very few times lately.
art in terms of advertising design, reaching the most people.
out of sight, out of mind.
i don't know what to do but everythings all right.
"get down. . .i'm tryin' to tell ya, i'm wild about ya."

march 2, 1975

the house on the corner is where a friend of mine used to live.
life's transparent: seas: down to the bone-or-sees down to the bone.
i was told that all artists(?) are in cages or behind bars and i a asked how do you get out of the bars? quit drinking? ha ha ha!
i got real hyper today. i showed my work in class and got bizarre response.
two people talked to me at once. reminded me of improvisational theatre.
transparent doors
invisible doors
dematerialization
how do you express this in three dimensions? or does it turn into four?
people talk too much. be sure mind is in gear before operating mouth. this could take years.
how to make buoys? bricks? nooses sewn double invisible to make infinity symbols. albatross. morning toss.
dead wait.
night watch.
see-saw down to the bare bones?
make drawings that look like rock and roll songs.
some days i really feel the need to wear a cross around my neck. ward off the vampires and keep myself in line. odd ain't it?
whenever i drink i tend to want to get really drunk, when i smoke grass. i get really scared that i'll float away and never come back or something.
hallucinations of drowning, in a deep pool, my back felt like it was made of ball-bearings. it's good to be alive.
i look at corners and ceilings alot. ceiling drawings. "lay it on the line price"

march 6, 1975

fits of rage
great pent-up anger
i want to fight somebody why
i feel very stifled
walking calms me down
a sense of purpose, something completed.
why do people want to fight?
i don't relaly know.
lifting the curtain
to reveal what
you have known for a long time
but not really having to think about it
until just now.
fuck you after love
repitition bores me.
i want to find new solutions
no way to compare its itness
i get bored when i hear the second
person explaining to me the
way the first one did.
interested in mind flashes
and then acting out the vision
days later
is there any way to avoid it?
i think best when i'm treading
on thin ice.
he who fights with his back
against the wall fights best.
this piece is just like walking.
20 candles in a line lit so that the
last ones go fisrt.

march 9, 1975

228 GRANT AVENUE

Hermetic, uninviting, this building grudgingly allows access only to the initiated, the aware, the 'with it', On its third floor is the Berggruen Gallery.

The precise contributions to the art dialogue by the new photo realists appears to have been made several years ago but, like most easily accessable art, the period of reiteration lingers to the point of banality. Technical proficiency seems to be all that's left to hold the viewers attention. Individual artists appear to have staked out their territories in terms of subject matter or minor variations of light sources. If it's a truck it's by ——; if the light source is from overhead it's by ——. The show which the Berggruen Gallery has just removed, a particularly popular show of new-realist painters, tended to emphasize this. The sense of history which usually supports a show overpowered this one, reducing it, very nearly, to one of the very worst cliches - art as a ramification of the elite. In this atmosphere Mr. Thiebauds painting of a cigar smelled - not of smoke or of oils but of Dr. & Mrs. Collector.

This show was preceded by selections from the Leo Castelli Collection, dominated by a magnificent Jasper Johns by the entrance way and one of Rauschenberg's hoarfrost series. (For once a work made it to the west coast before it was written up in TIME magazine) The current show is Diebenkorn paintings primarily from his Berkeley series. Teachers will bring their classes.

For the artist, the shows at this gallery are important to see, but important in the same way that the permanent collection at the San Francisco Museum of Art is important. Be wary of the help - they dislike artists.

Two floors up and as current as the last issue of ARTFORUM is the Hansen-Fuller Gallery. Ideas and attempts at expressing them available for critics to consider and for artists to respond to, the need to affirm, to join forces with, or to deny what is shown is till there. It hasn't been done - a vital, living environment for art and artists. Currently showing is an artist whose work usually appears to be an abstract expressionist's attempt at a representational hommage to Joan Brown using Ben Day dots and suceeding in spite of it all - Roy Deforrest. The staff is professional and friendly.

There are rumors of a third gallery moving into the building.

A.W. Bannowsky
Student, SFAI

Institutional Mobility

The SFAI is a member of the Union of Independent Colleges of Art along with Atlanta College of Arts and Crafts, Cleveland Institute of Art, Kansas City Art Institute, Maryland Institute College of Art, Minneapolis College of Art and Design, Philadelphia College of Art and School of the Art Institute of Chicago. There is a mobility program offered to all students above freshman level whereby they may study at other U.I.C.A. colleges for a semester or longer if approved by both institutions. Full degree-granting credit is given for work satisfactorily completed. For more information refer to your school catalogues or see Diane Harsh.

SS and EYE Have Office

S.S. and The Eye now have an office located above the mailroom which will be open office hours. On the desk there is a file available for interchange for S.S. Also any article, photos, art and messages for The Eye may be dropped off in the box on the filing cabinet or in The Eye box in the reception office. Everything dropped off should be properly identified, labelled for The Eye and sealed if not to be "out" before the paper. Contact Roberto or Marushka for pick-up.

Write Gay Brothers in Prisons

Write JOIN HANDS, Box 42242, S.F., CA 94142.

Credits:

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THREE JOURNAL PIECES: JOE PRICE